INDEX TO VOLUME XIX

AUTHOR INDEX

Auster, Albert. All in the Family: The Kennedy Saga and Television. Fall, 128–137.

Blake, Richard A. Looking for God: Profane and Sacred in the Films of Woody Allen. Summer, 58–66.

Brown, William J. Sociocultural Influences of Prodevelopment Soap Operas in the Third World. Winter, 157–164.

Burns, Gary. Television and the Crisis in the Humanities. Fall, 98–105.

Caputi, Jane. *Sleeping With the Enemy* as *Pretty Woman, Part II*? Or, What Happened After the Princess Woke Up. Spring, 2–8.

Dietrich, Bryan. *Prince of Darkness*, Prince of Light: From Faust to Physicist. Summer, 91–96.

Edgerton, Gary. High Concept, Small Screen: Reperceiving the Industrial and Stylistic Origins of the American Made-for-TV Movie. Fall, 114–127.

Edgerton, Gary. Introduction: The International Agenda in Popular Film and Television. Winter, 146–147.

Gehring, Wes D. The Capra Touch: *Mr. Smith Goes to Washington* (poem). Spring, 44.

Greeley, Andrew. A God Who Plays It by Ear: Five Metaphors for God in Recent Films. Summer, 67–71.

Greenberg, Harvey Roy. Rescrewed: *Pretty Woman*'s Co-opted Feminism. Spring, 9–13.

Hungwe, Kedmon. Film in Post-Colonial Zimbabwe. Winter, 165–171.

Jowett, Garth S. Hollywood Discovers Apartheid: The Depiction of White South Africans in Recent American Films. Winter, 173–179.

Lamm, Robert. "Can We Laugh at God?" Apocalyptic Comedy in Film. Summer, 81–90.

Magoc, Chris J. The Machine in the Wasteland: Progress, Pollution, and the Pastoral in Rural-Based Television, 1954–1971. Spring, 25–34.

Rathgeb, Douglas L. Bogeyman From the Id: Nightmare and Reality in *Halloween* and *A Nightmare on Elm Street*. Spring, 36–43.

Schmundt-Thomas, Georg. Hollywood's Romance of Foreign Policy: American GIs and the Conquest of the German Fräulein. Winter, 187–197.

Shafer, Ingrid. Introduction: The Catholic Imagination in Popular Film and Television. Summer, 50–57.

Stone, John F. Manifestations of Foreign Culture Through Paradox in *Salvador*. Winter, 180–185.

Telotte, J. P. The Tremulous Public Body: Robots, Change, and the Science Fiction Film. Spring, 14–23.

Tharp, Julie. The Transvestite as Monster: Gender Horror in *The Silence of the Lambs* and *Psycho*. Fall, 106–113.

Wald, Malvin. Shootout at the Beverly Hills Corral: Edward R. Murrow Versus Hollywood. Fall, 138–140.

Weber, R. B. She's Working Her Way Through College (poem). Spring, 44.

Wolff, Rick. *The Flying Nun* and Post-Vatican II Catholicism. Summer, 72–80.

Youngblood, Denise J. "Americanitis": The *Amerikanshchina* in Soviet Cinema. Winter, 148–156.

TITLE INDEX

All in the Family: The Kennedy Saga and Television. Albert Auster. Fall, 128–137.

"Americanitis": The *Amerikanshchina* in Soviet Cinema. Denise J. Youngblood. Winter, 148–156.

Bogeyman From the Id: Nightmare and Reality in *Halloween* and *A Nightmare on Elm Street*. Douglas L. Rathgeb. Spring, 36–43.

"Can We Laugh at God?" Apocalyptic Comedy in Film. Robert Lamm. Summer, 81–90.

The Capra Touch: *Mr. Smith Goes to Washington* (poem). Wes D. Gehring. Spring, 44.

Film in Post-Colonial Zimbabwe. Kedmon Hungwe. Winter, 165–171.

The Flying Nun and Post-Vatican II Catholicism. Rick Wolff. Summer, 72–80.

A God Who Plays It by Ear: Five Metaphors for God in Recent Films. Andrew Greeley. Summer, 67–71.

High Concept, Small Screen: Reperceiving the Industrial and Stylistic Origins of the American Made-for-TV Movie. Gary Edgerton. Fall, 114–127.

Hollywood Discovers Apartheid: The Depiction of White South Africans in Recent American Films. Garth S. Jowett. Winter, 173–179.

Hollywood's Romance of Foreign Policy: American GIs and the Conquest of the German Fräulein. Georg Schmundt-Thomas. Winter, 187–197.

Introduction: The Catholic Imagination in Popular Film and Television. Ingrid Shafer. Summer, 50–57.

Introduction: The International Agenda in Popular Film and Television. Gary Edgerton. Winter, 146–147.

Looking for God: Profane and Sacred in the Films of Woody Allen. Richard A. Blake. Summer, 58–66.

The Machine in the Wasteland: Progress, Pollution, and the Pastoral in Rural-Based Television, 1954–1971. Chris J. Magoc. Spring, 25–34.

Manifestations of Foreign Culture Through Paradox in *Salvador*. John F. Stone. Winter, 180–185.

Prince of Darkness, Prince of Light: From Faust to Physicist. Bryan Dietrich. Summer, 91–96.

Rescrewed: *Pretty Woman*'s Co-opted Feminism. Harvey Roy Greenberg. Spring, 9–13.

She's Working Her Way Through College (poem). R. B. Weber. Spring, 44.

Shootout at the Beverly Hills Corral: Edward R. Murrow Versus Hollywood. Malvin Wald. Fall, 138–140.

Sleeping With the Enemy as *Pretty Woman, Part II*? Or, What Happened After the Princess Woke Up. Jane Caputi. Spring, 2–8.

Sociocultural Influences of Prodevelopment Soap Operas in the Third World. William J. Brown. Winter, 157–164.

Television and the Crisis in the Humanities. Gary Burns. Fall, 98–105.

The Transvestite as Monster: Gender Horror in *The Silence of the Lambs*

INDEX TO VOLUME XIX

AUTHOR INDEX

Auster, Albert. All in the Family: The Kennedy Saga and Television. Fall, 128–137.

Blake, Richard A. Looking for God: Profane and Sacred in the Films of Woody Allen. Summer, 58–66.

Brown, William J. Sociocultural Influences of Prodevelopment Soap Operas in the Third World. Winter, 157–164.

Burns, Gary. Television and the Crisis in the Humanities. Fall, 98–105.

Caputi, Jane. *Sleeping With the Enemy* as *Pretty Woman, Part II*? Or, What Happened After the Princess Woke Up. Spring, 2–8.

Dietrich, Bryan. *Prince of Darkness*, Prince of Light: From Faust to Physicist. Summer, 91–96.

Edgerton, Gary. High Concept, Small Screen: Reperceiving the Industrial and Stylistic Origins of the American Made-for-TV Movie. Fall, 114–127.

Edgerton, Gary. Introduction: The International Agenda in Popular Film and Television. Winter, 146–147.

Gehring, Wes D. The Capra Touch: *Mr. Smith Goes to Washington* (poem). Spring, 44.

Greeley, Andrew. A God Who Plays It by Ear: Five Metaphors for God in Recent Films. Summer, 67–71.

Greenberg, Harvey Roy. Rescrewed: *Pretty Woman*'s Co-opted Feminism. Spring, 9–13.

Hungwe, Kedmon. Film in Post-Colonial Zimbabwe. Winter, 165–171.

Jowett, Garth S. Hollywood Discovers Apartheid: The Depiction of White South Africans in Recent American Films. Winter, 173–179.

Lamm, Robert. "Can We Laugh at God?" Apocalyptic Comedy in Film. Summer, 81–90.

Magoc, Chris J. The Machine in the Wasteland: Progress, Pollution, and the Pastoral in Rural-Based Television, 1954–1971. Spring, 25–34.

Rathgeb, Douglas L. Bogeyman From the Id: Nightmare and Reality in *Halloween* and *A Nightmare on Elm Street*. Spring, 36–43.

Schmundt-Thomas, Georg. Hollywood's Romance of Foreign Policy: American GIs and the Conquest of the German Fräulein. Winter, 187–197.

Shafer, Ingrid. Introduction: The Catholic Imagination in Popular Film and Television. Summer, 50–57.

Stone, John F. Manifestations of Foreign Culture Through Paradox in *Salvador*. Winter, 180–185.

Telotte, J. P. The Tremulous Public Body: Robots, Change, and the Science Fiction Film. Spring, 14–23.

Tharp, Julie. The Transvestite as Monster: Gender Horror in *The Silence of the Lambs* and *Psycho*. Fall, 106–113.

Wald, Malvin. Shootout at the Beverly Hills Corral: Edward R. Murrow Versus Hollywood. Fall, 138–140.

Weber, R. B. She's Working Her Way Through College (poem). Spring, 44.

Wolff, Rick. *The Flying Nun* and Post-Vatican II Catholicism. Summer, 72–80.

Youngblood, Denise J. "Americanitis": The *Amerikanshchina* in Soviet Cinema. Winter, 148–156.

TITLE INDEX

All in the Family: The Kennedy Saga and Television. Albert Auster. Fall, 128–137.

"Americanitis": The *Amerikanshchina* in Soviet Cinema. Denise J. Youngblood. Winter, 148–156.

Bogeyman From the Id: Nightmare and Reality in *Halloween* and *A Nightmare on Elm Street*. Douglas L. Rathgeb. Spring, 36–43.

"Can We Laugh at God?" Apocalyptic Comedy in Film. Robert Lamm. Summer, 81–90.

The Capra Touch: *Mr. Smith Goes to Washington* (poem). Wes D. Gehring. Spring, 44.

Film in Post-Colonial Zimbabwe. Kedmon Hungwe. Winter, 165–171.

The Flying Nun and Post-Vatican II Catholicism. Rick Wolff. Summer, 72–80.

A God Who Plays It by Ear: Five Metaphors for God in Recent Films. Andrew Greeley. Summer, 67–71.

High Concept, Small Screen: Reperceiving the Industrial and Stylistic Origins of the American Made-for-TV Movie. Gary Edgerton. Fall, 114–127.

Hollywood Discovers Apartheid: The Depiction of White South Africans in Recent American Films. Garth S. Jowett. Winter, 173–179.

Hollywood's Romance of Foreign Policy: American GIs and the Conquest of the German Fräulein. Georg Schmundt-Thomas. Winter, 187–197.

Introduction: The Catholic Imagination in Popular Film and Television. Ingrid Shafer. Summer, 50–57.

Introduction: The International Agenda in Popular Film and Television. Gary Edgerton. Winter, 146–147.

Looking for God: Profane and Sacred in the Films of Woody Allen. Richard A. Blake. Summer, 58–66.

The Machine in the Wasteland: Progress, Pollution, and the Pastoral in Rural-Based Television, 1954–1971. Chris J. Magoc. Spring, 25–34.

Manifestations of Foreign Culture Through Paradox in *Salvador*. John F. Stone. Winter, 180–185.

Prince of Darkness, Prince of Light: From Faust to Physicist. Bryan Dietrich. Summer, 91–96.

Rescrewed: *Pretty Woman*'s Co-opted Feminism. Harvey Roy Greenberg. Spring, 9–13.

She's Working Her Way Through College (poem). R. B. Weber. Spring, 44.

Shootout at the Beverly Hills Corral: Edward R. Murrow Versus Hollywood. Malvin Wald. Fall, 138–140.

Sleeping With the Enemy as *Pretty Woman, Part II*? Or, What Happened After the Princess Woke Up. Jane Caputi. Spring, 2–8.

Sociocultural Influences of Prodevelopment Soap Operas in the Third World. William J. Brown. Winter, 157–164.

Television and the Crisis in the Humanities. Gary Burns. Fall, 98–105.

The Transvestite as Monster: Gender Horror in *The Silence of the Lambs*

and *Psycho*. Julie Tharp. Fall, 106–113.
The Tremulous Public Body: Robots, Change, and the Science Fiction Film. J. P. Telotte. Spring, 14–23.

VIDEO REVIEWS (by title)

As You Desire Me. Reviewed by Rick DeCroix. Fall, 143.
Film Before Film. Reviewed by James L. Limbacher. Fall, 141–142.
Karl Brown's Adventures With D. W. Griffith. Reviewed by James L. Limbacher. Fall, 141.
Mata Hari. Reviewed by Rick DeCroix. Fall, 142–143.
The Painted Veil. Reviewed by Rick DeCroix. Fall, 143–144.
Romantic Germany. Reviewed by James L. Limbacher. Fall, 144.
Song of Ireland. Reviewed by James L. Limbacher. Fall, 144.
Susan Lennox: Her Fall and Rise. Reviewed by Rick DeCroix. Fall, 142.
Vi: Portrait of a Silent Star. Reviewed by James L. Limbacher. Fall, 141.

BOOK REVIEWS (by book author)

Barrett. Gregory. *Archetypes in Japanese Film: The Sociopolitical and Religious Significance of the Principal Heroes and Heroines*. Reviewed by Charles L. Crow. Spring, 46.
Blakeway, Claire. *Jacques Prévert: Popular French Theatre and Cinema*. Reviewed by Janis L. Pallister. Spring, 47–48.
Dika, Vera. *Games of Terror:* Halloween, Friday the 13th, *and the Films of the Stalker Cycle*. Reviewed by Michael Pettengell. Spring, 46–47.
Fraser, Harry L. *I Went That-a-Way: The Memoirs of a Western Film Director*. Reviewed by Jack Nachbar. Spring, 48.
Good, Howard. *Outcasts: The Image of Journalists in Contemporary Film*. Reviewed by Chris Foran. Spring, 45.
McGeen, Mark Thomas. *The Rock and Roll Movie Encyclopedia of the 1950s*. Reviewed by Michael Pettengell. Spring, 48.
Nevins, Francis M. *The Films of Hopalong Cassidy*. Reviewed by Jack Nachbar. Spring, 45–46.
Rebello, Stephen. *Alfred Hitchcock and the Making of* Psycho. Reviewed by Greg Garrett. Spring, 47.

SUBSCRIBE

JOURNAL OF POPULAR
FILM & TELEVISION

ORDER FORM

☐ YES! I would like to order a one-year subscription to **Journal of Popular Film and Television**, published quarterly. I understand payment can be made to Heldref Publications or charged to my VISA/MasterCard (circle one).
☐ $24.00 individuals ☐ $48.00 institutions

ACCOUNT#_____EXPIRATION DATE_____
SIGNATURE_____

NAME/INSTITUTION_____
ADDRESS_____
CITY/STATE/ZIP_____
COUNTRY_____

ADD $8.00 FOR POSTAGE OUTSIDE THE U.S. ALLOW 6 WEEKS FOR DELIVERY OF FIRST ISSUE.

SEND ORDER FORM AND PAYMENT TO:

HELDREF PUBLICATIONS, JOURNAL OF POPULAR FILM AND TELEVISION
1319 EIGHTEENTH STREET, NW, WASHINGTON, DC 20036-1802
PHONE (202) 296-6267 FAX (202) 296-5149
SUBSCRIPTION ORDERS 1(800) 365-9753

Reflecting interest in popular culture studies, the **Journal of Popular Film and Television** treats commercial films and television in the broadest sense. Its editors at the Popular Culture Center, Bowling Green State University, seek thoughtful articles on stars, directors, producers, studios, networks, genres, series, and the audience. Essays on social and cultural realities of film and television, filmographies, bibliographies, and book and video reviews are regular features.